

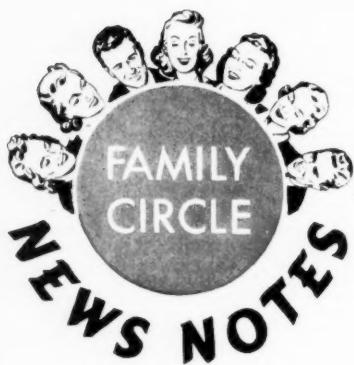
SCHOOL ARTS

LOOKING ABROAD



60 CENTS

JANUARY 1953



Masters in the National Gallery is the intriguing title of a beautiful booklet offered by National Geographic Society. It's a reprint of an article in the September 1948 issue of NATIONAL GEOGRAPHIC MAGAZINE by John Walker, Chief Curator National Gallery of Art. Highlights of the booklet are 24 natural-color photographs, printed with the superb fidelity of color—so characteristic of the NATIONAL GEOGRAPHIC's pages.

The text introduces you with friendly ease to the collection in the National Gallery and the American painters whose genius made possible the preservation of such an important part of our national heritage. The text also gives interesting personal glimpses of the painters, their subjects and the times in which they lived and worked. Captions under each of the 24 pictures give the author, title, and interesting information related to the works.

This 30-page reprint is staple-bound in a substantial paper cover, size 6½ by 10 inches, and is yours for only 50 cents. For your copy of this very worthwhile reference material, which you will use many times in your art appreciation classes and for correlation with American History, simply send 50 cents to National Geographic Society, Washington 6, D. C. and ask for a copy of **MASTERS IN THE NATIONAL GALLERY**.

January

Month First
Days Thirty-one
Birthstone . . Garnet
Flower Carnation or Snowdrop

CAPRICORNUS (Goat)
Tenth Sign of the Zodiac
Dec. 21 to Jan. 20



JANUARY HAPPENINGS

- 1 New Year's Day
- 2-31 March of Dimes
- 15-21 National Thrift Week
- 17 Benjamin Franklin's Birthday (1706)
- 19 Robert E. Lee's Birthday (1807)

SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office: The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879.

A Handsome New Booklet, "Shakespeare's Country" by Maxwell Fraser is offered you at no cost through the courtesy of British Railways. This book gives you, with words and pictures, the fascinating story of the picturesque region associated so closely with the immortal Shakespeare—Stratford-Upon-Avon.

Excellent illustrations are supplemented with interesting text, give you word pictures of the history and significance of famous buildings and monuments to be found in the area. Specially featured are such traditional sites as Anne Hathaway's Cottages, Shakespeare's Birthplace, the Memorial Theatre, Harvard House, Warwick Castle and Kenilworth Castle. And a map of the Shakespeare Country showing rail and main road routes is also included.

This booklet has 31 pages, size 4½ by 7½ inches, and is yours for the asking. However, the supply is limited, so to be sure of your copy write promptly to Family Circle Editor, SCHOOL ARTS MAGAZINE, 113 Printers Building, Worcester 8, Mass. and ask for a copy of **SHAKESPEARE'S COUNTRY**. Before February 28, please.



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 113 Printers Building, Worcester 8, Mass.

Block Printing on Fabrics by Florence H. Pettit. Hastings House, New York City. 146 pages. Size, 6½ by 10 inches. Price, \$5.00.

Mrs. Pettit, eminent authority on design and the arts and crafts, has written a lively manual describing in simple language how this craft is carried on. She tells what materials are needed for the work, how to use them, how to develop one's own designs or adopt motifs for one's own use. One feature of the book is that it is the first one to describe the so-called color-fast ink method.

Supplementing the clear, concise text are 89 excellent illustrations of finished pieces, a variety of inspiring design motifs suitable for fabric decoration, and line drawings—all helpful in various phases of fabric decoration. An excellent book and by far the best publication on the subject we have seen.

Pottery Making by Denise Wren and Rosemary Wren. Pitman, New York City. 140 pages. Size, 5½ by 8½ inches. Price, \$3.50.

This book will be of great interest and help to all those interested in pottery making—students, teachers, master potters, hobbyists. The book is based on the long, practical experience of the authors in pottery work at their shop, Oxshott, in England, founded in 1912.

There are chapters on the work of the master and student potter and pottery in schools, and practical instructions in modeling, throwing, casting, and decoration, packing and firing the gas kiln, glazing, and how to set up a workshop and build a pottery wheel and small coke kiln.

(Continued on page 9-a)

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

Three New Art Films have recently been released by Coronet Instructional Films that are proving of real and valuable help to both teachers and pupils. "Let's Draw with Crayons" is a class demonstration lesson made by a sixth grade class, but its lesson can be used effectively in primary grades as well as the junior and senior high schools. "Let's Paint with Water Colors" is a similar film, and is being used extensively by teachers and their classes. "Art and Life in Italy" is a practical lesson in the appreciation of painting, sculpture and architecture, showing artists at work. Many world-famous examples of art contribute much to the appreciation value of this film.

All three of these helpful films are in color and have had the collaboration of George T. Miller, State Director of Art, Department of Public Instruction, Harrisburg, Pennsylvania. For your copy of the folders giving complete details about these films, simply write Coronet Instructional Films, Coronet Building, Chicago 1, Illinois and give the titles. Coronet Films will be glad to send you information on other artcraft films they have available, if you will name the subjects in which you are interested.

The National Soap Sculpture Committee has recently announced the 26th Annual Competition for Sculptures, using soap as the medium. Prizes totaling \$3,775 in cash are offered by the sponsor, Proctor & Gamble Company. Awards will be made in three classes: Junior, Senior and Adult-Amateur. A board of distinguished art educators, professional sculptors, painters and designers will select the winners after the contest closes April 30, 1953.

For complete information, including rules and entry blanks, write National Soap Sculpture Committee, 160 Fifth Avenue, New York 10, New York.

New Catalogue of Free Films

The 8th annual "Index and Guide to Free Educational and Classroom Films from Industry," a catalogue listing 90 free 16mm sound motion pictures, is available for your use. All films are rental free and users pay only the parcel postage to and from the nearest of 27 film libraries. A valuable feature of the new "Index and Guide" is the careful indexing of each film by subject matter, age level, and degree of correlation to various subject curricula. Requests for free catalogues should be addressed to Modern Talking Picture Service, 140 East Ontario Street, Chicago 11, Illinois.

(Continued on page 6-a)

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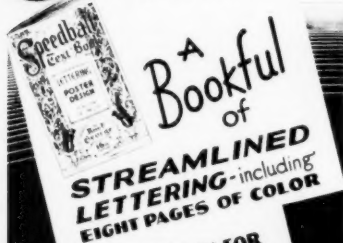
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2-a

ITEMS of INTEREST



Of Interest to Teachers and Craftsmen
of silversmithing is Handy & Harman's new instructional booklet **CONTEMPORARY SILVERSMITHING—THE STRETCHING METHOD**. The ancient technique of stretching heavy silver into seamless forms is a method particularly well suited to the development of contemporary design of irregular or free shape. The booklet explains the stretch method by example—using illustrations, text, and directions for making a triangular sauce-boat—as the vehicle. Only such specific directions and dimensions are given as needed to demonstrate the unique possibilities of this method. You are encouraged to work out designs of your own, limited only by the limits of the medium and techniques they offer.

There are photographs of finished pieces done by the stretch method as well as line drawings, giving helpful visual explanations of the methods used and the progressive steps.

For your free copy of this latest helpful booklet simply write Items of Interest Editor, SCHOOL ARTS Magazine, 113 Printers Building, Worcester 8, Mass. and ask for a copy of **CONTEMPORARY SILVERSMITHING—THE STRETCHING METHOD**. Before February 28, please

A New Line has recently been added to the long and well-known list of educational and hobby crafts offered by Cleveland Crafts Co. They offer their BK 3 basket kit (3-inch round base) and their BK 5 basket kit (5-inch round base). Each kit is nominally priced and is a complete unit containing enough reed and base to make one basket. Clear, concise instructions are included. The kits may be purchased singly or in quantity. The construction operations are easy and positive, resulting in an attractive, durable basket of many uses.

In addition, bulk quantities of reed and bases may also be purchased for group or quantity production.

A 40-page catalog showing prices and listing all items and crafts available may be obtained for the small handling charge of 10 cents. Simply write to Cleveland Crafts Co., 741 Carnegie Ave., Cleveland 15, Ohio—attention of Mr. Werner.

How to Plan a School Workshop is the title of a booklet offered by Delta Power Tool Division of Rockwell Mfg. Co., Dept. SW-D11, 400 N. Lexington Avenue, Pittsburgh 8, Pennsylvania. This 40-page booklet contains 30 illustrations of practically arranged school workshops located through the United States. A line drawing, showing the actual layout of each school shop, accompanies and explains each illustration. Also included is a section called "How to Best Arrange

(Continued on page 4-a)

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School Arts, January 1953

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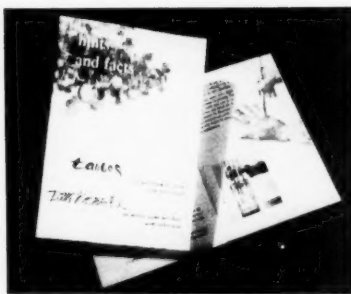
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ITEMS OF INTEREST

(Continued from page 2-a)

the Individual Machines in the School Shop so that the Most May Be Obtained Out of Each Unit." In addition to the many tips contained in the text, a line drawing of each machine shows the best position for proper lighting, sufficient work area, and ample aisle space. A bibliography gives 15 courses from which to secure ideas for ideal shop planning, while an extensive listing tells of operating manuals, classified projects and home workshop floor plans available. The booklet is available from Delta at no cost.



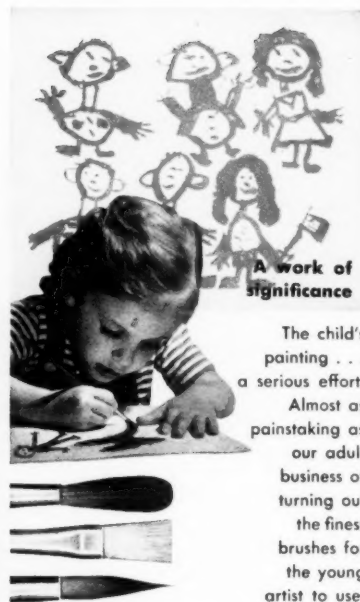
The Delta Brush Mfg. Corp. announces the publication of the enlarged second edition of **HINTS AND FACTS**. This 24-page booklet is profusely illustrated and printed in two colors. It contains two articles by leading authorities in their fields. The article dealing with oil-painting brushes and technique was written by Frederick Taubes well-known artist and technical authority. The article on water-color brushes and technique was written by Dong Kingman, one of the foremost water colorists in America. Both articles deal with various techniques, uses and care of the different styles of brushes used in each medium.

In addition to these articles there are sections dealing with the art of brushmaking and the animal hairs and bristles most frequently used. An invaluable reference, this booklet tells the "what," "how" and "why" of artists brushes. The book is being offered free for a limited time to all who write in for it. Inquiries should be addressed to Delta Brush Mfg. Corp., Dept. H, 119 Bleecker Street, New York 12, New York.

The Full-color Sound Movie about the granite industry, "The Will to Be Remembered," narrated by Lowell Thomas, has now been made available to schools and other community groups by the Barre Granite Association.

This thrilling 27-minute show was filmed right in the heart of Barre, Vermont's great granite quarries—largest in the world—and features many breath-taking scenes. A 16mm print is now available for only the cost of postage. For complete details, write: Barre Granite Association, Barre, Vermont.

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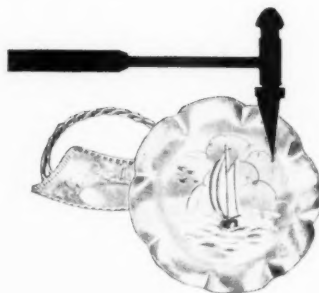


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School Arts, January 1953



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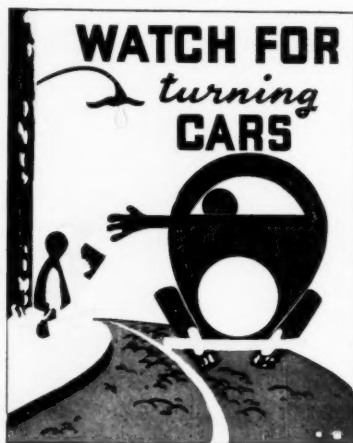
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SEARCHLIGHT

(Continued from Cover 2)



GRAND PRIZE WINNER
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Shown Here is the Grand Prize Winner of the eighth national traffic safety poster contest, sponsored by the American Automobile Association. This poster will be distributed to schools during December.

Now underway is the 9th AAA School Traffic Safety Poster Contest, approved by the National Association of Secondary School Principals. Cash prizes totaling \$2,275 are being offered by AAA for the best posters submitted, illustrating the 10

Safe-Walking Rules. As in the past, ten of the best posters will be reproduced and distributed to elementary school teachers for classroom use. The series developed for use during the school year 1952-53 were chosen from over 4,400 entries chosen from the eighth national competition. The chosen of judges for the 9th contest will be prominent educators, artists, and traffic specialists—all interested in greater traffic safety for our children.

For complete details and entry blanks, write American Automobile Association, Pennsylvania Avenue at 17th Street, Washington 6, D. C.



SCHOOL ARTS[®]

THE ART EDUCATION MAGAZINE



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LOOKING ABROAD

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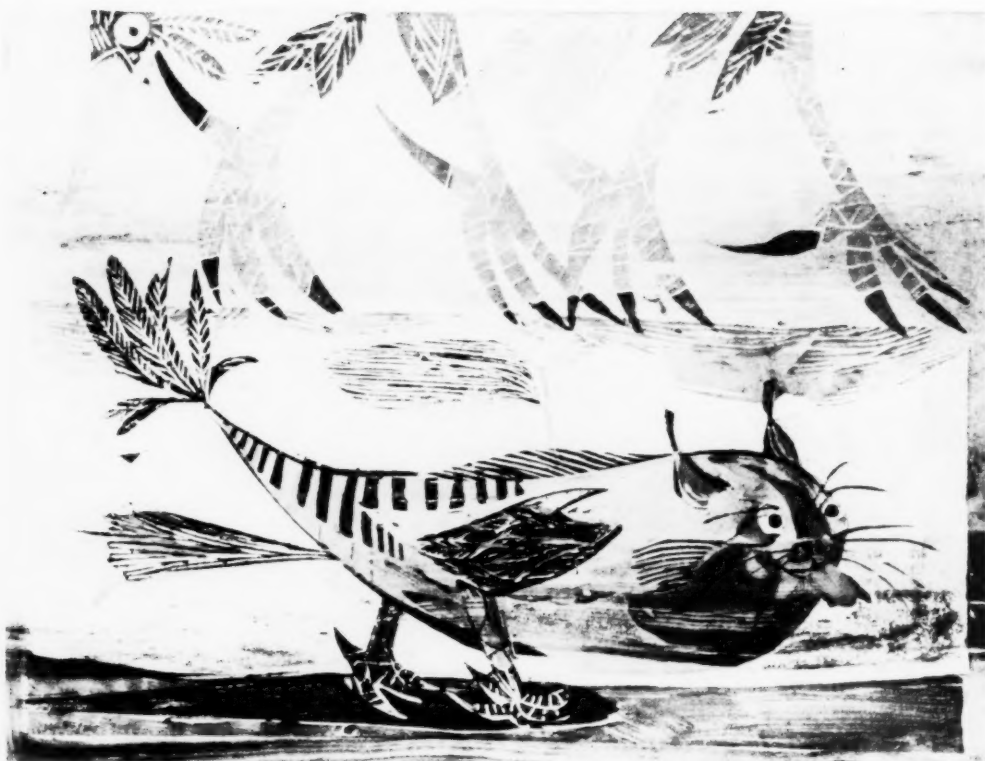
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"A Cat"—a color woodblock by Paul René Gauguin, grandson of the great Paul Gauguin.

THE SCHOOL A PART OF THE WORLD COMMUNITY

JESSIE TODD

LABORATORY SCHOOL

UNIVERSITY OF CHICAGO

THE variation of races within our own school and the foreign children who occasionally study with us have given us a world feeling better than adults who come to visit.

Last week a man came into our art class. "Hello," he said, "I came from Ceylon. I came exactly halfway around the world in two and a half days." The children were working on individual projects. They were quite independent and paid little attention.

Three weeks ago a man came from Japan. He walked into the art class. He hadn't been in the room ten minutes before I saw him setting up a stage for a puppet show.

"Now," he said, "I'll show the children a puppet show."

The children didn't seem very interested as the man had the puppets talk, but it lasted only five or six minutes. The children didn't say thank you. I thanked him.

Children now in our elementary schools don't think of Ceylon and Tokio as far-away places. The airplane has

brought them to our community. A lady visited one day. I said, "Are you from one of the towns nearby?"

"Egypt," she said. I thought she meant some little town in Illinois or Indiana. "Oh, the country of Egypt," she said. "It took me only 37 hours to get here."

I explained this to the children but they accepted it as being the customary thing to do, to fly from Egypt.

The fifth graders were much impressed, however, when they brought a little girl from South America. "She can't understand one word we say and she's going to be in our class." We took her by the hand and showed her where the clay was, the rulers, scissors, and paste. She could see the paints and brushes. She chose to use them. "Her work looks like ours," one said, rather surprised. She had painted a house, trees, and grass. Every school and every country have these scenes.

The everyday association with students from other countries makes the children conscious and appreciative of qualities we have in common with our neighbors of the world.



"Mosquitoes" by Paul René Gauguin is one of the woodcuts selected by Kunst i Skolen, the Art in the Classroom organization of Norway, described in the following article.



"Spanish Landscape"—by Paul René Gauguin is a study of the subtle textures and transparency available by overprinting of separate blocks.

NORWAY PROMOTES ART APPRECIATION

ANDREW MOURSUND, NORWEGIAN EMBASSY, WASHINGTON, D. C.

Woodcuts by Paul René Gauguin, Grandson of Paul Gauguin

ABOUT four years ago a group of Norwegian artists, educators, and government officials formed an organization dedicated to bring good art to Norway's schools, regardless of their geographic location and economic means. Art appreciation, it was realized, should begin at the earliest possible stage in life by exposing children to good reproductions of graphic art, permitting them to form their own opinions on the merit of the works.

Sponsored by the Association of Young Artists, "Kunst i Skolen"—or, as it might be called, "Art in the Classroom"—has distributed lithographs and color prints to over 1,000 schools which are members of the society. Circulating art exhibits and annual art appreciation seminars for school teachers are sponsored by "Kunst i Skolen" which has published study guides containing suggestions on developing an appreciation of art in the juvenile mind.

Norwegian artists have taken an active interest in the venture. Rolf Rude, a noted artist, was the primus motor in founding the society and has been its president since 1948. Naturally enough, works by Norwegians form the core of the lithographs displayed in the classrooms. Norwegian artists submit original work, designed with an eye for the color movement, and imagination which every child demands of a picture, and about five each year are reproduced in color.

Giving guidance on decoration and redecoration of classrooms is another phase of the society's activities.

In the seminars which the organization sponsors, teachers, artists, and school officials from all parts of Norway meet to work out problems in connection with the art appreciation program. Lectures, reports from the various schools, and classes in art instruction and interpretation comprise these summer sessions.

"Kunst i Skolen" has arranged two circulating exhibits—one featuring works by Norwegian graphic artists, the other, a UNESCO collection of modern art—and is planning two more: one devoted to lithographs, the other keyed to the theme, "What Is Painting?" UNESCO headquarters in Paris has offered a fine collection of drawings by Leonardo da Vinci.

Every effort is made to assure that the children react exactly as they feel deep in their hearts, without any inhibitions. So, for a while, the teacher makes no attempt to explain a picture, for each work has been chosen in the belief that pictures which do not explain themselves to an open mind are of no value. In some cases, months are required before the children will take a liking to the picture. And, as might be expected, the most constructive responses to modern art often come from the younger children whose minds are not cluttered with pre-conceived notions as to what constitutes art.

Teachers sometime tend to be more conservative in their responses, but there is ample evidence to indicate that they are deeply appreciative of this pioneering project.

A VIKING SHIP

DOROTHY L.
BROWNE, Teacher
GLADYS SERVICE,
Art Supervisor
MAIN STREET SCHOOL
HUNTINGTON,
NEW YORK

The romantic legends of the Vikings have strong appeal to children of the lower grades. The construction of a Viking ship, therefore, is always a successful means of stimulating the interest of both boys and girls in introducing the background of Scandinavian heritages.



AT THE BEGINNING of my one and only year of teaching fourth grade social studies, I felt that I was talking over the heads of the pupils much of the time and expecting work well above their level. In order to avoid this we decided to use as much "eye appeal" as possible during the year.

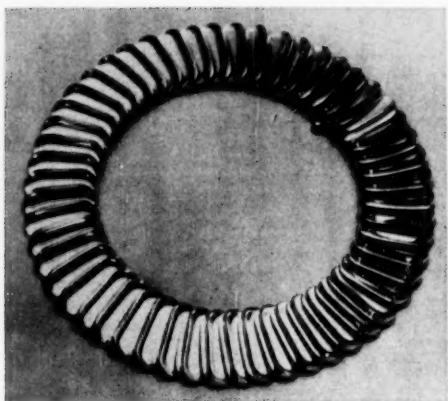
We sketched and painted many things during the fall and the children decided they would like to build something. The final choice was between a castle and a Viking ship, with the latter winning most votes.

A light framework was built, with help from one of the school custodians, using sticks about an inch wide and just thick enough to hold thumbtacks. Lightweight boards were used for the bottom so it would be level and steady. The main part of the ship was red; the flag, blue and white. The dragon's head was trimmed with black and had a vivid red tongue.

Our art supervisor gave us a lesson on design so we could have our ship well decorated. This enabled many more children to have a part in the project. Vikings were drawn on fairly-stiff cardboard and cut out, then tacked to the inside of the frame.

The background, representing a feudal castle that the Vikings were attacking, was attached to the wall. The ship was placed on boxes—good old orange crates!—a few feet in front of the background and a bit of paper painted blue to represent water was placed in front of the ship. A black paper frame completed the arrangement.

While Vikings and Viking ships are not new to teachers, the experience was a very interesting one to these fourth graders. They not only learned about the life, customs, and dress of the period—they loved having the Viking ship in the room and kept inviting other children to see it. Although it was right by the door, the children were so careful in passing that it remained for months without being damaged.

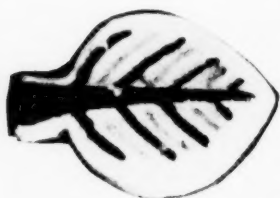


Scandinavian artists make rich contributions to modern design.



DENMARK

A necklace by Nana and Jorgen Ditzel was shown at the National Association of Danish Arts and Crafts and from the same exhibition came the miniature wooden bears, by Kay Bojesen.



A Norwegian ceramic pin in the form of a leaf.



NORWAY

Above is an exquisitely plain salad set of pewter. Note the adherence to circular forms, even to the cut of the fork.

Norwegian craftsmen are also deft potters, exhibiting skill and taste in the simplicity of surface decoration.



SWEDEN

At left—"Chimpanzee," an earthenware sculpture designed by Gunnar Nylund for the Rörstrand potteries near Stockholm. How decoratively effective yet appropriate to clay is the texture chosen to represent fur.



Ceramic pins of Norway, one in the form of a rooster, the other in the form of a fish.



FINLAND

Rich Kalevala motifs are reincarnated by modern craftsmen in a small wooden box and wrought silver.

The modern ceramic forms were designed by Mrs. Friedl Kjellberg for the Arabia potteries at Helsinki.





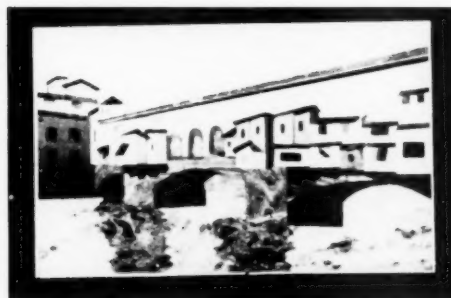
With his subject in front of him, a skilled Florentine mosaicist engages in cutting the areas of a design from thin sheets of semiprecious stone where even such natural subjects as a rose acquire a flat, translucent decorative quality. The landscape at lower right is a mosaic study of the famed Ponte Vecchio of Florence.



ITALY, LAND OF HANDCRAFTS

SONYA LOFTNESS
CORTE MADERA, CALIFORNIA

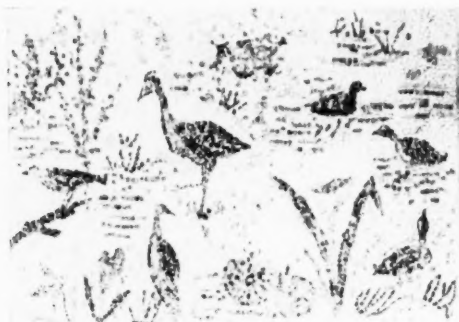
ALL of Italy is an art center—dotted with towns and villages, each famous for its own craft: Faenza (or Florence) for its highly glazed majolica ware, and for the international ceramic museum there; Volterra for its objects in brilliant white alabaster; Sardinia for its great multi-colored basketwork; the island of Murano for its lovely Venetian glass; the island of Burano for its hand-made Italian laces; Turin for its ceramics—these are only



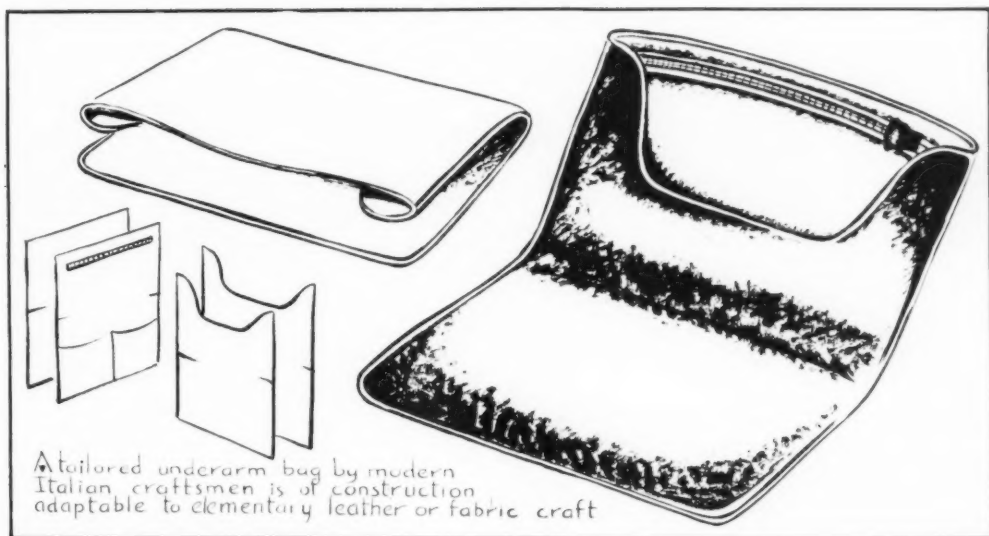
a few Italian art centers. There are centers for woodwork, for marble, for metalwork, jewelry, leather, and embroidery.

A wide representation of the handicrafts of Italy may be found in Florence. In this small city of cool, winding streets and open markets nestled comfortably between hills of olive and cypress trees, one can visit a studio of a leather craftsman where even the smallest detail is produced by the skillful hand; a mosaic factory; the workshop of craftsmen in raffia and straw, as well as the huge lofts where one can purchase large ropes of all kinds of colored raffia, straw, and raw materials for basketwork; a pottery, or a special pottery school; the famous Florentine silversmiths and metalworkers; the linen and lace-makers; and all the great open markets where the craftsmen themselves can be seen selling their wares. Perhaps this is the reason why Florence is chosen for the great Italian Handicraft Fair held every year in May.

In the shadow of the Uffizio galleries where one can see the magnificent Italian primitive paintings, there is a mosaic factory. Here one discovers that there are many kinds of Italian mosaics: the Venetian, of colored and gilt glass; the Roman, of enameled stone; the Byzantine,



A modern Venetian mosaic.



of small rectangular pieces of Venetian glass; and the Florentine, of inlaid opaque stone in natural colors—black Belgian marble, yellow chalcedony from Volterra, malachite from Russia, lapis lazuli from Russia, gray stone from the Arno River of Florence, red stone from the Pyrenees, green from India, and gabbro, a green stone found near Florence. The stone is cut into slices, the artist then chooses colors, placing a template of paper on the

stone and cutting it with steel wire, without teeth, and with carborundum. The pieces are then joined with a special glue. Polished black Belgian marble is used to set off the colors; it is smoothed and polished with wax and emery powder, and the whole mosaic is backed with slate. Such mosaics are used for decorative tiles, for table tops, and framed as pictures, beautiful in all their concentrated color.



Florentine boxes with stamped gold-leaf decoration and an oval box covered with natural parchment and painted with the brilliance of old illumination.



Quaint sturdy shapes and humorously decorative animals are characteristic of the stain-decorated pottery of the Italian seaside village, Vietri sul Mar near Salerno. Of particular interest to elementary potters is the simple yet ever so expressive construction of the animal forms



Florence also has leather factories—pungent with the odor of new leather—where busy craftsmen cut and decorate the well-known gold-leaf trinket boxes, wallets, book covers, and hundred of useful objects we know so well. Some boxes are made of one piece of leather and the lining put inside, the thickness of the outer leather causing the lid to hold. The craftsman cuts gold leaf into

strips and applies it with a flat brush in the traditional manner. Stamping tools which are dipped in cold water are pressed into the gold leaf which adheres where the pressure is exerted. The extra surface gold leaf is wiped off with an oiled cloth, leaving the pressed or incised motif in gold.

A cross section of the arts and crafts of Italy are well represented upon the famous bridge of Florence—the Ponte Vecchio. Here in the many small shops one sees countless handcraft objects: jewelry, Florentine pottery, the traditional gesso and gold upon wood, the small boxes made of wild-orange peel from Sicily and painted by Florentine craftsmen, and many other products from all parts of Italy. In the straw markets one sees the craftsmen who come down from the hills of Fiesole with their baskets, sandals, mats, dolls, hats—all made of straw and often beautifully embroidered with decorative fine straw in brilliant colors.

Encouraged by the government and supported by government institutions, the stimulation of Italian handcraft is influenced even by famous contemporary Italian painters who have contributed by suggesting more modern designs and techniques and by giving fresh impetus to hand industries which, in Italy today, are impressive in their affluent use of artistic inspiration.



At above left are crocheted raffia dolls from Fiesole, near Florence.



Center—a weaver of Ittiri in Sardinia fashions textiles of traditional patterns.

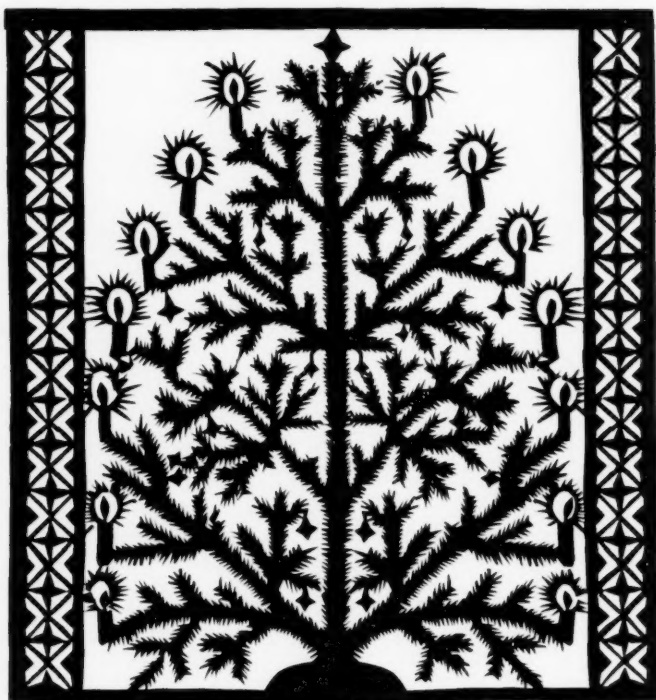
A modern embroidered linen cloth and dishes from a collection of Italian handcrafts which toured the United States in behalf of creating interest in Italian hand industries.

CREATIVITY WITH SCISSORS IN GERMANY

ROBERT BÖTTCHER
BERLIN, GERMANY



A cut paper silhouette by a Swiss farmer depicting the famed "Alpautzug" or the festival of the departure of herds for summer pastures.*



© School Arts, Inc. 1947

Star Design 14 Sizes

A popular form of the silhouette is the "fold cut" which produces a complete symmetry. The choice of symmetric ornaments in folk art is probably influenced by the symmetry of our own bodies which also explains the satisfaction found in designs which result from the fold cut. Five of the examples shown here developed in this manner, including the Christmas tree decorated with candles which little Lotte cut here and there a few times after she unfolded it.

*School Arts, September 1947

Silhouettes are as familiar to the Orient as to the Occident and the world over, men, women, and children, artists and laymen have participated, for fun and for pleasure, in cutting forms, figures, and dreams from paper.

It is told that in 1582 at a Turkish festival a little corporation of paper cutters appeared before the Governor and gave the Sultan a castle and garden complete with flowers, all beautifully cut from paper.

An Occidental fairy tale tells us of the daughter of a poor weaver who dreamed she cut with her mother's scissors the whole world of her wishes: the prince, the castle, the servants, the stage carriage, horses, and everything that belonged to it. When she awakened and saw again the miserable weaver's room, her sad glance noticed the scissors of which she had dreamed. She took them and the paper beside them and started cutting. And, oh wonder, princes and princesses, castle and park, carriage and horses, heralds and lackeys, all tumbled from the paper, gained life, and served their creator who was now richer and merrier than any king's child.

IF WE HAD SPACE we could tell about all the great men who practiced paper cutting or who thought well of it: first of all, about Philipp Otto Runge who, though he was a great artist, never tired of cutting people, animals, and flowers, above all, from the time he was a little boy until his death. There were also Goethe, Bettina von Arnim, Graf Pucci, Moritz von Schwind, Ludwig Richter, Adolf Menzel, and many others. We should also tell of the Swiss farmer who took little scissors in his large hands and created the marvelous work which, in its softness, has hardly been excelled. And about the shoemaker, Wilhelm Müller, who lived in Düsseldorf from 1804 to 1865 and who prepared unbelievably small and fine silhouettes.

If you hold a flower, a little branch with leaves or blossoms, or a few sprigs of grass over a white piece of paper when the sun is shining brightly, you realize how convincing, rich, of many shapes and perfect in form all of these simple little things are, without any color or detail of leaf or blossom.

There is not much to say about the technique. In former times we had only scissors to use—the strongly-marked silhouette scissors with their long arms are still the most proper tools—but today we also have the razor blade and the paper-cutting pen. The only requirement is that the tools are well sharpened so that the cuts are not ragged. For better handling of the razor blade, a piece of strong paper may be pasted over half of it so that the fingers are directly on the blade and the guidance is better.

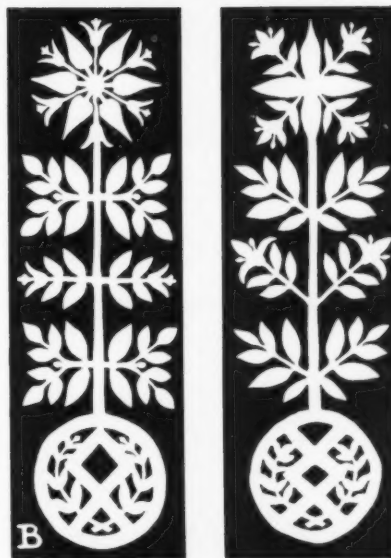
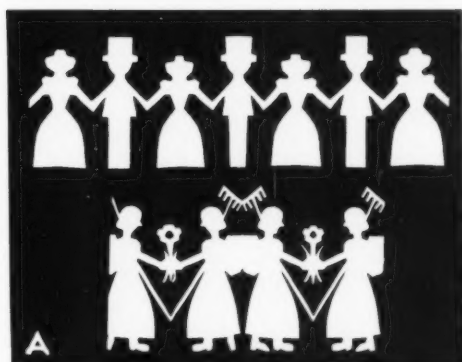
Besides the cartoon base on which you cut and which therefore may not be rough, it is advisable to always have on hand a piece of paper of the same color as the intended background for the silhouette—such as white for black and black for white, so that you are able to examine your effects as you progress. We cut in black, white, and colored papers, as well as gold and silver papers, which are generally preferred to the diverse colored papers. The paper may not be too thick but firm and tough.

Though we would not expect the practiced silhouette cutter to use a drawing, the beginner needs some pencil lines to indicate at least the general placing of his composition. The cutting line must always be convincing and one cannot forget that the silhouette has to act nearly only by outline. I say "nearly" because some detail can be indicated by the cutting of fine stripes. It seems best to me to start silhouette cutting with the fold cut. Those who do not have too much confidence in their ability can cut a line of men and women from a manifold folded piece of paper, as you see in illustration (A). But we must overcome as quickly as possible this step of schematic stiffness and progress to what we see in the lower line of the same illustration which is more convincing.

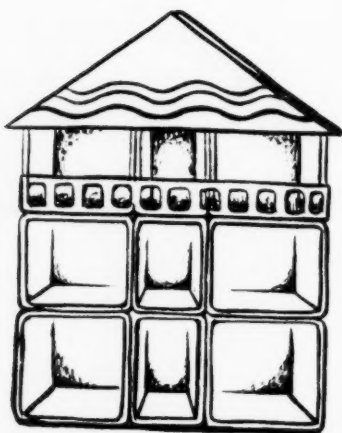
Illustrations (B) and (C) show how to cut flowers, after a careful drawing, from once-folded paper.

Silhouette is intended to represent a single plane or foreground surface only. It is not a medium suited to landscapes with fore-, middle-, and background planes.

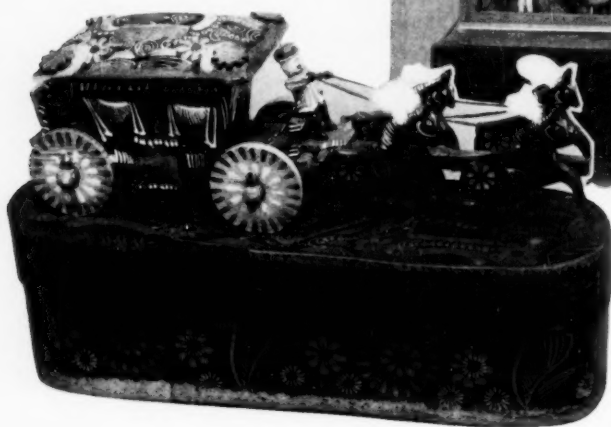
And now let's all of us go to work. A simple little Christmas tree glued on a white background, a fancy flower, the convincing outline of a child, the silhouette of an Easter rabbit—all would make greeting cards which, because they are made with your own hands, would be preferred to anything found in the shops. For striking title pages of albums, for holiday table decorations, and myriad other decorative uses, the technique and effects of silhouette are unexcelled.



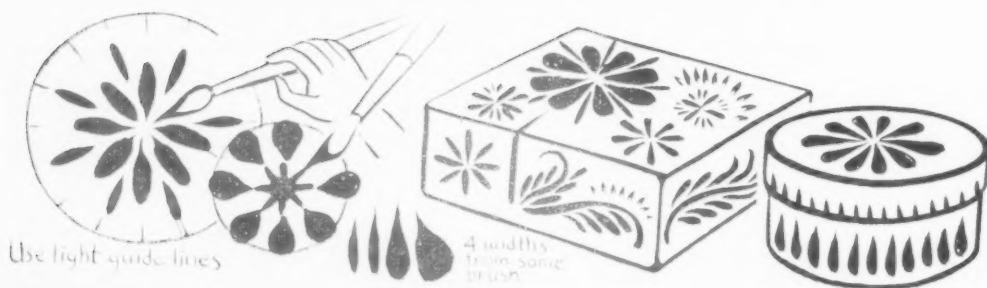
GERMAN TOYS



An antique doll house of Nuremburg has appealing suggestions for doll house construction from cardboard boxes. Each room is a separate box. Cut paper strips might serve as railings to secure the furniture.



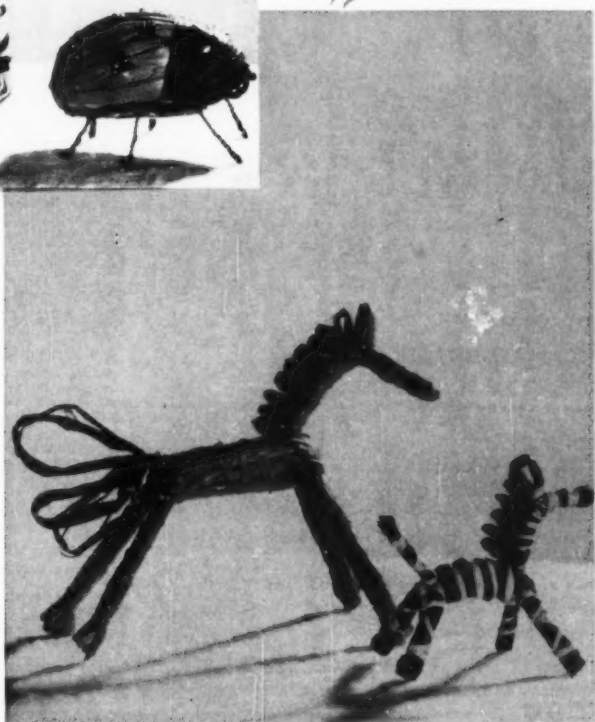
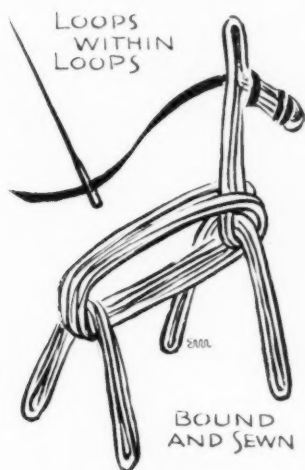
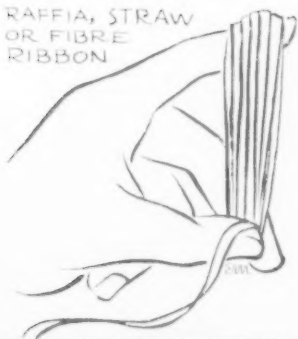
A folkcraft model of coach and horses comes in a chipwood box, gaily painted with brush-stroke flowers. This freestyle decoration where the imprint of the brush shape forms each petal, is well suited to salvage box decoration for many occasions.



STRAW AND RAFFIA SCULPTURE

These delightfully simple animals from Germany show how grass, raffia, straw, or ribbon may be utilized for creatively expressive craft forms which may be easily finished in a short period with a minimum of material and preparation.

RAFFIA, STRAW
OR FIBRE
RIBBON





The mural above was done in reds and reminded us of cubist painting. The use of various shades and values of one color gave it unity. The powdery dry paint gave a velvety quality reminiscent of fresco painting.

CREATIVE MURALS IN FRANCE

HARRY SMITH
AMERICAN COMMUNITY SCHOOL
BOULOGNE-SUR-SEINE, PARIS, FRANCE

RELYING COMPLETELY on the natural talent of children often leads to gratifying and startlingly effective results. After having thumbtacked huge sheets of brown wrapping paper to the walls, divided the children into teams with assigned walls, I became merely the work supervisor and paint mixer who received credit for these murals done in the fourth and fifth grades of the American Community School in Paris, France.

Each team of about six children was limited to one primary color plus black and white, each thereby being induced to make as many values as possible of one color in carrying out the project. The subject of houses seemed



In our Parisian schoolroom, perpendicular forms marched across a frieze-like picture where each house was varied in hue and pattern.

ideal, houses being simple, with infinite plastic possibilities. There was no advance planning, everything was done directly at the wall.

The art classes are limited to one hour a week in our school, and are held in the regular classrooms under conditions comparable to those of a one-room country school. Because of the limited time, the project extended over three weeks. Each hour began with a general discussion of the progress of the murals: comparing methods of attack, "The yellows are working all over quickly, planning to come back and fill in"; deciding where work was most needed, "We've all been working at the bottom";

determining why one mural seemed more interesting than another, "The reds' people make it seem more alive"; suggesting how to make the pattern more interesting, "Let's put lots of windows here, and bricks, and tiles"; deciding what might be added in terms of subject, "I want to put some pink clouds in ours" and autos, and people, and planes; talking down certain timidities, "Whoever heard of a yellow sky?" As the murals stayed up between sessions, the children had them before them always and often came to me with ideas between art classes.

Because of a limited budget, and because painting a village takes lots of color, the paint was homemade: powdered pigment purchased by the pound at a "marchand de couleur," and mixed with a cold-water glue of which there are inexpensive commercial products. This paint is easily mixed, a matter of minutes, and I prepare only enough for a few days. It is opaque, and will cover another color, soluble in water and therefore comes out of clothes easily. Adding salicylic acid helps it to keep indefinitely. For this project and painting in general, stiff bristle brushes proved to be more popular than the soft water color brushes usually given to children. These brushes, used ordinarily for more prosaic purposes,

painting chairs and the like, were purchased in the hardware section of a department store, in this case the "Bazaar de l'Hotel de Ville." These brushes, being stiff, permit the children to scrub, as they will do with any brush, to cover large areas quickly, and they do wear well. Instead of having to worry about brush technique, the children are free to grapple with their ideas.

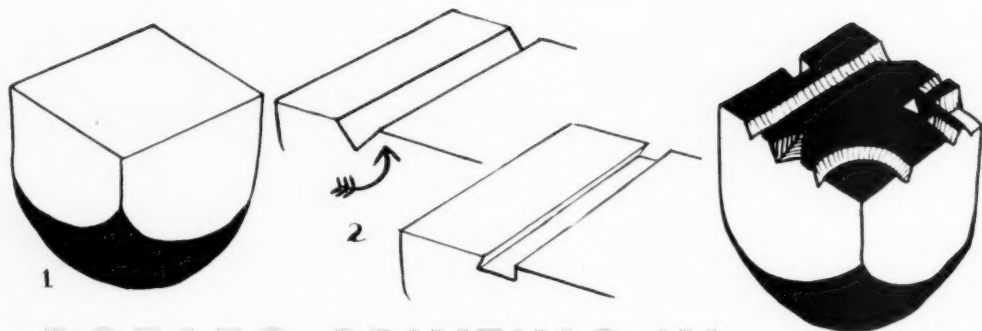
My function as teacher came in relating these murals to the more general topics when activating the subject—from why murals were and are painted, to stimulating the children to experiment with all the possible values or tones that could be attained with one color, and to be generally enthusiastic about their efforts. This last was easy in the face of the general success of the project and the enthusiasm of the children.

The educational values of self-expression, coupled with teamwork and cooperation, and above all, learning by experiencing, are self-evident.

The murals, hung in the corridors, made impressive exhibits, and requests for them from visitors were frequently received. There were three requests from artists who especially derive inspiration from children.



Here, in variations of yellow, the children have taken every liberty of composition. The large house on the right balances the smaller shapes and movement on the left.



POTATO PRINTING IN ENGLAND

PHOEBE H. SOMERS, BERKHAMSTED SCHOOL FOR GIRLS, HERTS, ENGLAND

POTATOES make an excellent medium to print from, as they are easy to handle and good for young as well as more advanced students. All that is needed: a penknife, a medium-sized potato, water color paints or powder paints, and sheets of smooth paper. With these simple materials, progressive lessons in design can have meaning for children of all ages. Potato-cut designs could be an introduction to fabric printing from lino blocks, as the method is identical. Indeed, it paves the way to designs of all types.

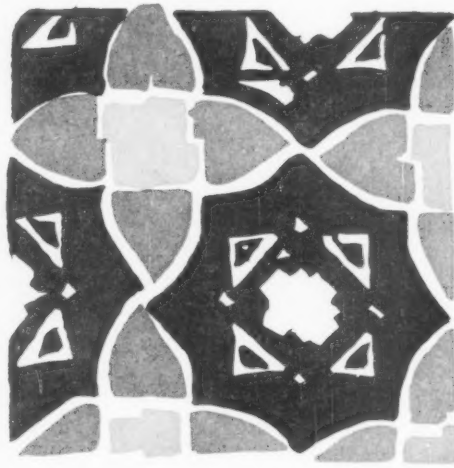
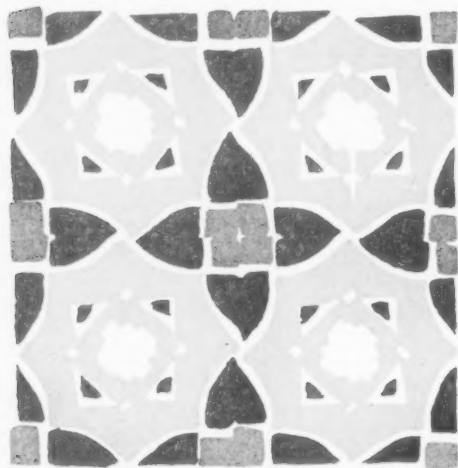
Through this medium it is easy for students to grasp how essential it is for the plain white paper, or other printing surface, to play a full part in the final effect; in other words, that it is not only the printed surface which makes the design but that part of the paper which is left untouched is as important as that which is covered with paint.

It is easiest to start with a square printing surface which may be obtained in the following way: cut the potato in half with one clean cut. Do not use a sawing motion as that would leave an uneven surface which would be impossible to print from. Take up one of the halves and

cut down on four sides, as in Figure 1, leaving a square top. Now certain areas of this square top must be cut away and the remaining parts covered with paint and printed. All the cutting away must be done so as to support the edges at the top and not undercut, as seen in Figure 2. Interesting shapes should be removed in this way; do not cut too deep or the block will lose its firmness. It must be realized that the printing surface—the part not cut away—makes half the design and the cut-away parts make the balance.

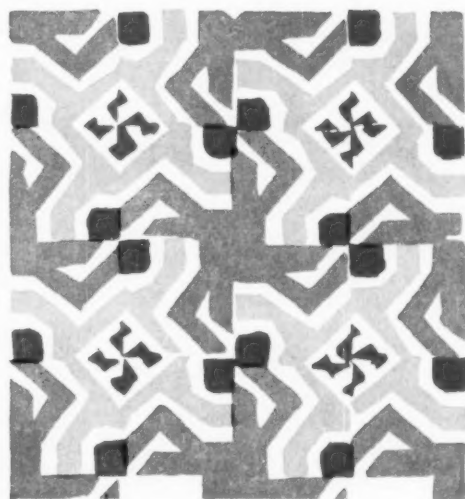
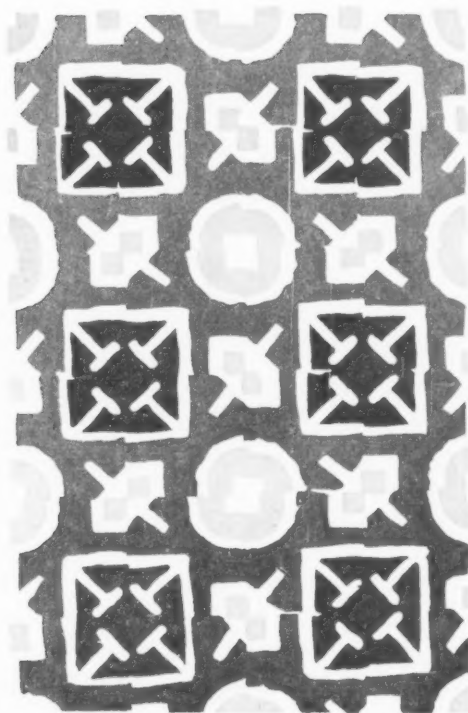
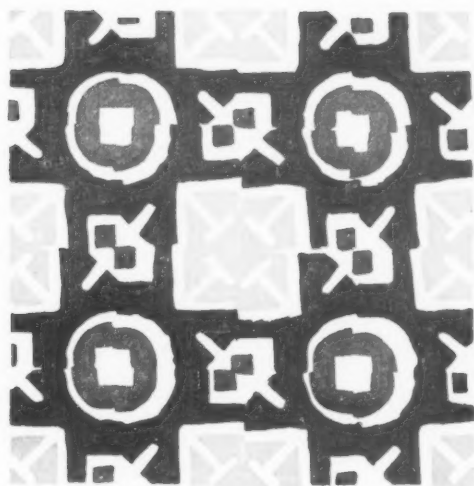
To print, fill a brush with fairly thick, and not too wet, paint and lay it onto the printing surface; then invert the potato and, holding it firmly, press it onto the paper. Lift it off gently, repaint the printing surface, and repeat the process all over the paper.

An excellent way of making an apparently complicated but really simple pattern is to regard the block as a quarter of the complete unit and print all the paper, leaving no spaces between. At the beginning it is well to do this all in one color. Later, as the student becomes familiar with the handling of the block, two or even three colors can be used.



The designs above are the same pattern but with variation of color.

Variations of color and also of pattern are available from one block.



Shown at upper left is a square or tile design; below it is an allover repeat of the same design, varied in color.

The allover pattern above is from the same block as the tile design directly below it, showing variation of color and pattern from one block.



YOUNG INDIA'S ARTS AND CRAFTS

KRISHNA CHAITANYA
LODI COLONY
NEW DELHI, INDIA

AS IN any other country, folk ritual in India arises as the spontaneous expression of group life: its aspirations, and defenses against frustration. Security of group life in the primitive agricultural community depended on the bounty of nature and the regular advent of the seasons. This dependence created a hierarchy of natural deities. The rituals which generated folk art were ceremonies in honour of these deities. Thus the ritual known as the Magh Mandal Vrata is a ceremony belonging to the solar cult and its antiquity can be understood from Vedic hymns like the following:

Young Moon, daughter of Spring, has untied her tresses and the Sun goes seeking her through many lands. Spring's daughter, the young Moon, has unfolded her silver robe and the Sun peeps into many houses seeking her. The slender Moon, the lovely maiden begotten of spring, is wearing her silver anklets, the sight of which makes the Sun seek union with her in marriage.

Art enters into these ceremonies in many ways. Singing and dancing by young people invariably form part of the ceremonies. The altar around which the dancing



At the top of the page a South Indian girl is shown drawing auspicious designs in front of her house, while below, two students of the Lovedale School at Nilgiris try their skill at floor decoration with colored sawdust. The advantage of this material is that it can be used again and again, as during the Dushra Festival, which goes on for nine days in some parts of the country, the children are expected to make fresh decorations every day.

takes place consists of symbolic drawings called "alpona." Among the favorite motifs of alpona decorations, which form an ancient tradition, finding mention in old folk songs, are representations of the sun, the moon, the universe with its luminaries, rivers, streams, scenes of village life, trees, leaves, and flowers. The lotus and the lotus creeper figure prominently, being associated with Lakshmi, the goddess of prosperity. These drawings are made on the ground by young girls, using indigenous pigments.

It is in the Rangolis of Western and South India that we find ritual painting becoming a gracious daily routine. Drawn on the ground in front of the family thresholds, abstract designs are supposed to bring happiness to the

domestic hearth. The decorations are more gorgeous during special occasions like the Dipavali or Festival of Light. First, the main design is outlined in marble dust on the ground without any preliminary measurement; then the areas enclosed within the design are filled with brilliant tints. Gorgeous borders and other embellishments adorn it. Children of three years can be seen trying their hands at this traditional art and managing very well.

Music, dancing, and painting were not the only arts associated with this folk culture. Clay dolls representing the favorite gods and legendary figures were made during festivals. Children learned the arts of flower decoration, flag making, paper cutouts, and embroidery. The transition from this spontaneously absorbed folk tradition to organized instruction in schools modeled on western lines proved a difficult one. For a time, it was even forgotten that children could have anything to do with art.

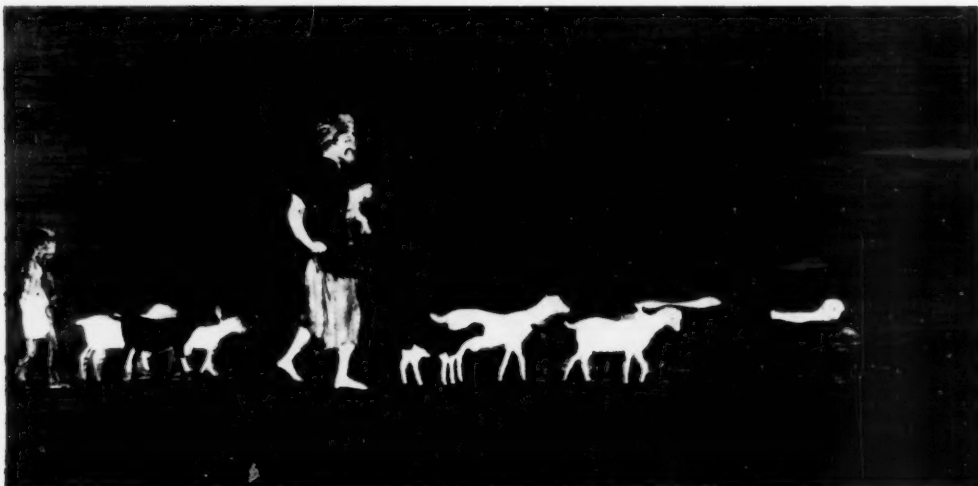
However, a reaction against this was not long in coming. E. B. Havell, Head of the Calcutta School of Art, saw the futility of the attempt to make Indian artists copyists of an uninspired type of western art. He advocated the development of an indigenous style, based on the old art of India, on the Ajantan frescoes of the first six centuries of the Christian era, on the Moghul art of the Sixteenth and Seventeenth Centuries, and on the Rajput



The figure above is from the murals of the New Delhi Secretariat executed by the students of the Bombay School of Art. It represents the Buddhist epoch in Indian history.



The pottery below is by students of the Shrimati Tagore Art Institute.



A wood inlay panel from the School of Arts at Trivandrum. White, yellow, and red cedar with black wood and ebony were used on a teakwood background.

art of the Eighteenth and Nineteenth Centuries. His ideals were realized by Abanindranath Tagore, nephew of Rabindranath Tagore, who was the leading figure of the Bengal Renaissance.

Bombay began to relax its adult outlook slightly in favor of the younger folk. Western academism continued to be the accepted ideal of the Government School of Art, Bombay, and life classes were started at the end of 1919. But the School authorities realized that being well up in technique was only a part of art education; that even in Europe too much study from life had resulted in driving imagination out of art. In India, where the decorative instinct was deep-rooted and there was a long tradition of freehand drawing, the authorities felt that the danger of overdoing the life classes was very real and

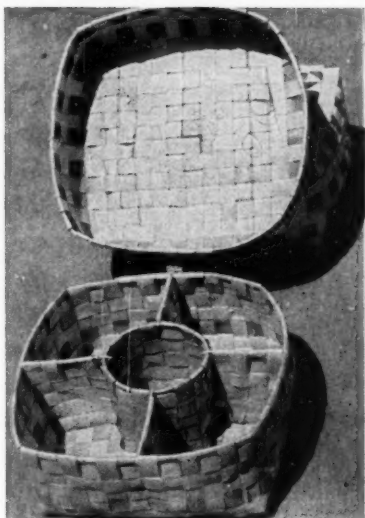
therefore, side by side with these realistic ends to study, they started a class of Indian Decorative Painting.

In 1927 the young students of the Bombay School got the first big slice of official patronage that ever went to young artists in India. They were commissioned to decorate the Conference Room in the New Delhi Secretariat. The fine quality of the murals which they painted in the wide-domed room showed what young people who had been freely encouraged to develop their decorative instincts could achieve. But the public mind still remained lethargic about the work of the lower age groups. And nearly two decades of campaigning by enlightened individuals and organizations passed before people found it possible to accept art of children as something genuine and not atrocities committed by young cannibals.

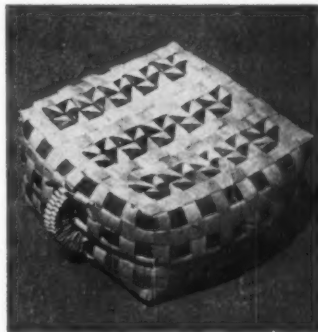
(Continued on page 8-a)

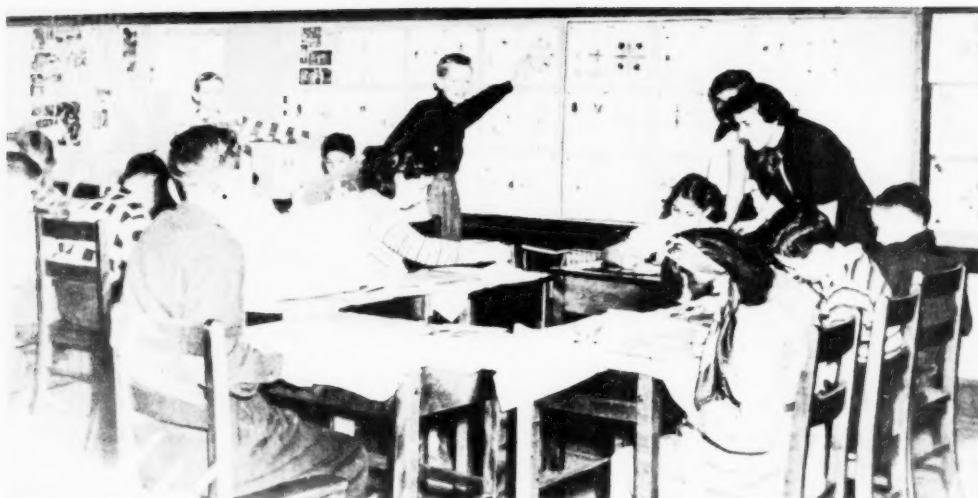
A metal silhouette by a student of the School of Art at Madras.





FIBRE weaving is one of the crafts taught in the rural schools of India. As seen above, even the children may pick up a knowledge of the practical handicrafts made of palmyra palm leaf. Examples shown on this page are from a South Indian village school.

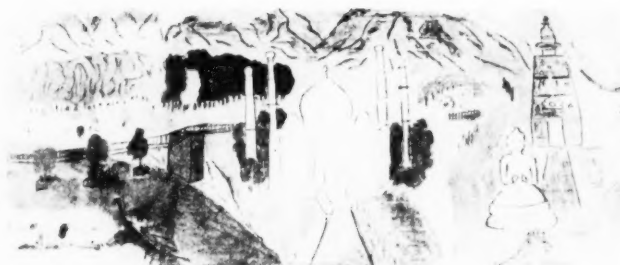




Designs with India's influence were used as stencils on cloth and plastic mats.

STUDYING INDIA

HELEN C. SPAID, Classroom Teacher
MARIAN DAHLBERG, Art Teacher
HEMPSTEAD, NEW YORK



A pen and ink drawing of a typical piece of India's brasswork, by Shantilal S. Doshi.

A YOUNG Moslem girl who is studying at Columbia helped the children to understand that India has problems similar to those of our country, one of which is the difference in religion. She told us that the Indian students at Columbia were fired with the spirit of teaching Americans that the people of India do not want our money but want our sympathetic understanding and "know-how." She referred to our young country and how much we had learned about industry and modern homes. "Do you worship these?" she wondered. "Why have you been able to do this and India has not?"

The sixth graders delved deep into the history of India, and Tagore, Mahatma Ghandi, Nehru, and Neodan Pandet interested them greatly. They learned about the Kingway Refugee Camp near New Delhi and, since our school sponsors an overseas project, the pupils planned to send some twenty cartons to this huge refugee camp, so Norman Cousins, Senator Lehman, and Madam Pandet have all been contacted.

The students learned about the conditions existing in India, the caste system, and the misunderstandings of the Hindus and Moslems. The ownership of huge tracts of land by the Indian princes is one of the greatest difficulties. The many cattle that are never killed is another.

Each member of the class made a booklet of India which included graphs, maps, stories, and pictures.

Plays were written with the scenes laid in India and one was produced by the children.

Two boys made a large frieze depicting the life of India.

After a member of the class had seen the movie "The River," everyone wanted to experiment with design which led us to ink blots. Two ink blot designs were arranged in an interesting circle. We tried to pick a large one and a small one so the effect would be more delightful. While working, we decided the designs would lend themselves nicely to stenciling and the children stenciled designs with enamel paints on plastic which was donated to the class. These made colorful gift mats for Mother.

A nearby college participated in teaching a folk dance of India to our class. Visits to the United Nations and the International House in New York City where the boys and girls met students and workers from India and Pakistan helped them realize that the Indians are anxious to learn, anxious to understand us and go back to India with our "know-how." They would like us to know their country and to help them by sympathetic understanding.

PHOTOGRAPHS BY BLANCHE SHERWOOD



Popular among the crafts of India has been its highly decorative carved brass, ornamented with motifs of birds, beasts, and plant forms. The two examples shown with this article were drawn from authentic pieces in India by a native artist, Shantilal S. Doshi.

Two boys of Helen Spaid's sixth grade made a mural depicting life in India.

A play written by the children gave the class opportunity to become acquainted with costumes and customs of that country.



BURMESE POTTERS



A Burmese woman of Twante Village, with her child asleep nearby, burnishes the nearly-hard pottery with a smooth rock to give it a gloss. The American Indians use the same finish for gloss surface on their pottery and so do African natives as seen on page 177.

A foot-operated wheel requires two men to operate it. A new design could save time and effort.



Clay dug from the river is so rich that it is necessary to add sand to it. Mixing is done by foot.



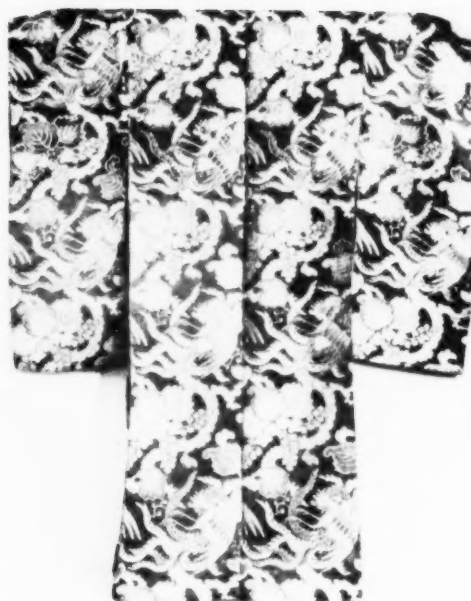


Wife and child sit by as a potter of Twante paints his floral designs with a wide brush upon native clay jars.

Twante near Rangoon in Burma is a community of about three thousand inhabitants whose essential industry is pottery. United Nations experts are aiding these people by making surveys and suggesting means of improving clays and working methods.



Potters of Twante, Burma, stack an updraft kiln.



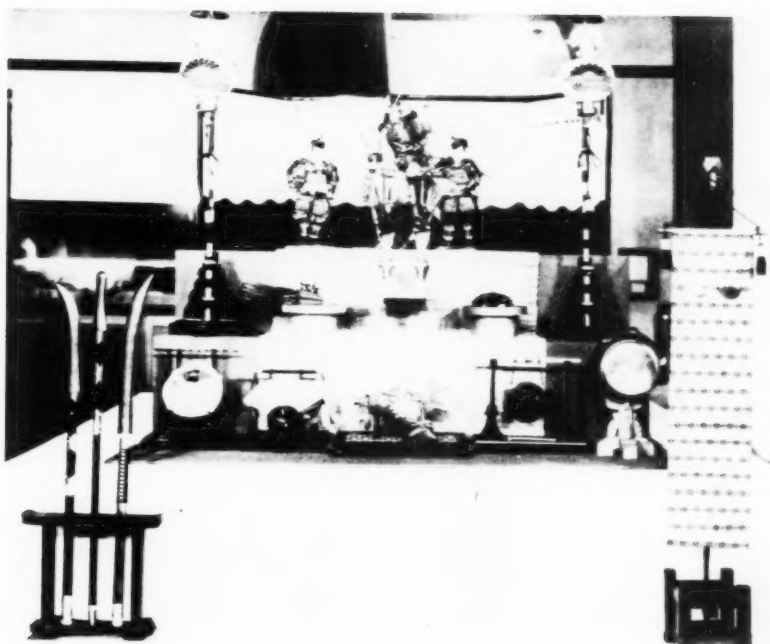
JAPANESE HANDCRAFTS

**From an Exhibition
at the Newark Museum,
Newark, New Jersey.**

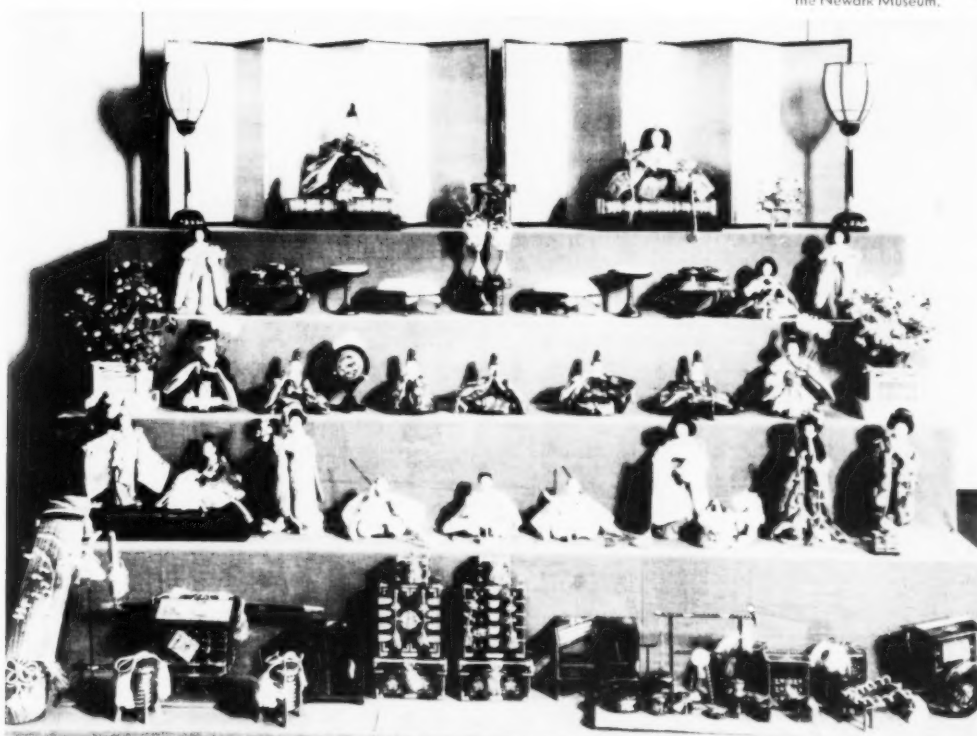
Above are a Japanese court doll of carved wood, and a brocade "No" dance kimono of dark blue ground with "Ho" birds and kiri flowers in color and silver. Both are of 17th-18th Century and loaned by Herman A. E. and Paul Jaehne.



A 19th Century household shrine by Unno Bissei contains a gold Kwanon, or Goddess of Mercy, with a ruby and diamond in her forehead.



At left is a display for the Japanese Boys' Festival.



Below are the Japanese doll steps used for the Girls' Festival display—at the Newark Museum.



A spider, grasshopper, and a dragonfly done in water color by a Japanese school girl of the seventh grade.

SCHOOL ART IN JAPAN

MITSUTARO MINO
MITOYO DAIICH
LOWER SECONDARY
SCHOOL
MOTOYAMA VILLAGE,
MITOYOGUN, JAPAN



An eighth grade boy painted this portrait in water color of a girl in school uniform, to show that Japanese children of today seldom wear kimonos.



The water color above is of a shrine — by a boy of the ninth grade.



In Japan the art teacher encourages the students to express their own personality in representing the interests of their environment. Stress is placed upon subjects which have direct bearing on the lives of the children and values in relation to their social life. Crayon is used in the elementary grades but water color and other types of paints are used in the upper grades and high school levels.

Delicately rendered plum blossoms and a small sprig of bamboo painted in traditional water color style, by a Japanese girl of the ninth grade.

AFRICA

LAND OF GEO- METRIC MOTIFS



FROM
THE MURAL,
A DIAGONAL
PLANT
FORM

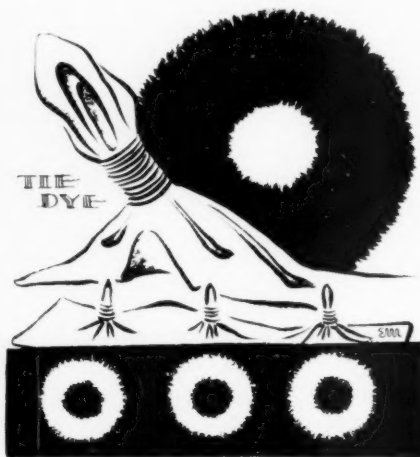


TRIANGLE
MOTIF
FROM
MAN'S
COAT



The abstract geometric designs of the African native are representative of the abstract symbolic nature of his rituals. In the Bamenda Province of the Cameroons, spontaneously painted geometric motifs decorate walls and pillars of communal buildings.

Geometric designs are woven into woolen garb, as seen in the man's coat, above. Circular geometric motifs and all-over patterns ornament the special garb of the Fon of Bikom and his retinue, at left. These patterns are doubtlessly achieved with the tie-dye and wax-resist methods of batik prevalent in basic cultures which utilize dye ornamentation of cloth. In tie-dye the cloth is pulled out and bound tightly with string or thread which prevents the covered area from absorbing the dye.





A Ndebele craftworker near the city of Pretoria, South Africa, is stringing beads which she will work into the geometric design before her.

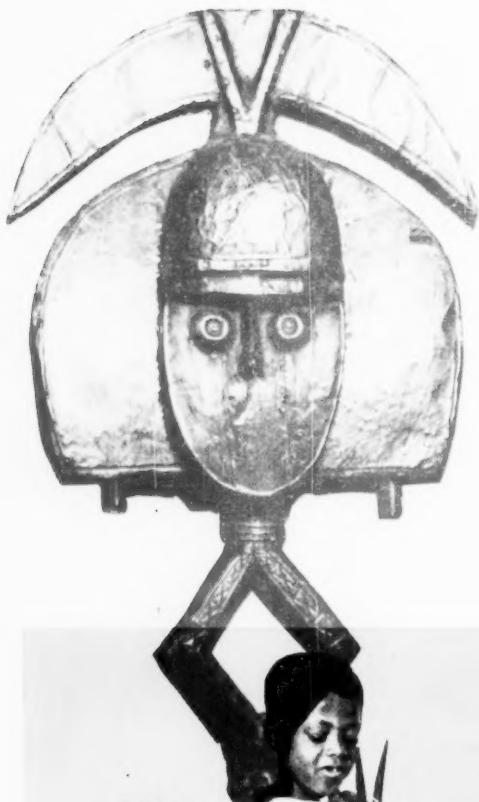


Beautiful geometric patterns of beadwork form the best attire of these Basute women and small boy in the Nqutu District of South Africa.



Bold geometric motifs decorate the food storage jars of the Basute pottery in the Nqutu District of Zululand. Designed portions of the leather-hard clay are burnished with a smooth stone, thus darkening and glazing these areas in contrast to the natural dull surface of the jar.

Such decoration is well suited to elementary pottery procedure in the grades, eliminating the necessity of expensive glazes for early experiments.



The 19th Century African ancestral figure at left, of beaten bronze over wood, shows a figure of basic geometric forms. It is one of the collection of Alfred Stieglitz, given to Fisk University by Georgia O'Keeffe. Alfred Stieglitz was responsible for the first exhibition of African Negro sculpture considered as works of art held in the United States in 1914.

AFRICA'S ARTS ARE IN OUR MUSEUMS

Buffalo Children's Museum makes the appreciation of ancestral heritages an everyday experience for its young visitors. Here they thump the rare ceremonial drums and examine an exotic Congo mask and headdress.



IN EGYPT

In the shadows of a culture unsurpassed in works of art, Egyptian and American children work together.

Valuable experience and a natural growth of respect for one another's cultures and heritages resulted when students of Irmgard S. Christmas at the Cairo American School of Maadi, Egypt, worked side by side on creative murals depicting favorite subjects.



Among the collections of the Denver Museum, Colorado, is this splendid Egyptian sarcophagus-sculpture of an ibis from the reign of Tut-ankh-amen. The artist revealed a mastery of abstract design in his continuity of line in the use of two mediums—wood and bronze. The gold-rimmed rock crystal eyes were apparently calculated to achieve an animated and realistic effect. The wood body is made from two hollow halves which enclose the linen-wrapped remains of a sacred ibis.



Ayoub Cherif at left is proud of the pyramids of Egypt which he and his American friends have painted together.

Enid Carr, Susan Graves, and Caroline Hinds made a Halloween mural to tell the story of one of their favorite celebrations in America.

Arab refugee women of Jerusalem participate in a self-help industry program where their traditional art of cross-stitch embroidery is used in the production of modern articles for the market.



ARAB WOMEN PERPETUATE CROSS-STITCH

IRMGARD S. CHRISTMAS
CAIRO, EGYPT



THE first showing of work by Miss A. J. Halaby's group known as the Arab Refugee Handwork Centre of Jerusalem was sponsored by the American Legation in Damascus. The organization numbered only six in April 1951, but today has a membership of more than one hundred, with requests still coming from married women and girls who, in normal times, would be in school.

In working with this group which has some of the aspects of a self-help cottage industry, Miss Halaby is trying to preserve the traditional Arab motifs in the making of modern luncheon sets, tray cloths, runners, guest towels, aprons, and tea sets. The embroidery is all done in cross-stitch, a stitch first introduced into the Arab world by the Turks when they occupied Syria. Cross-stitch was applied originally to the native dress of the period, which was called the Thob. The so-called breastplate of the thob was always worked in solid cross-stitch, and still is, though the dress itself was simplified by the Turks at that time so as to take less material. The thob today is worn only by those country folk whose habits have not yet been influenced by the European, but any sophisticated European of today would consider herself fortunate to be the owner of one of the more beautiful thobs.

The women wearing these dresses today make up the patterns which are repeated from generation to generation. The original patterns were based upon motifs from nature, such as the cypress tree, symbolic of life; the paws of a lion; fruit; or were copied from decorative amulets as the hijab, the amulet against the evil eye, or others, perhaps more positive, which were supposed to bring good luck. There is an inclination now to introduce ideas based upon western patterns, and though Miss Halaby's first love is the beautiful old patterns, she is always alert to possibilities of the new.

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Esther Malabel, Age 13
Shenandoah Jr. High School
Miami, Florida
Teacher: Mr. Joseph Kantor

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Prize Winner, 1952
Gary Slavin, Age 12
Hanley Jr. High School
University City, Mo.
Teacher: Mrs. Alice Percy Ullbright

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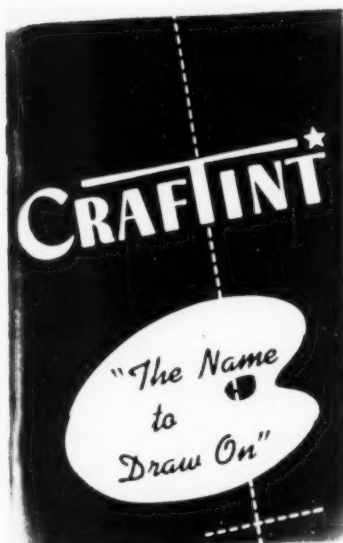
Prize Winner, 1952
Billy Reed, Age 13
Kelton Elementary School
Dermont, Penna.
Teacher: Mrs. Mildred Tutt



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ITEMS OF INTEREST

(Continued from page 4-a)

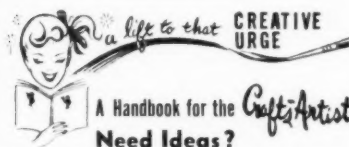


The New Craftint Catalog and Price List,
No. 44, largest in the firm's history, was published
recently. Fully illustrated, the catalog's sixty-four

School Arts, January 1953

pages describe the more than one hundred and
fifty products which Craftint manufactures.

With its comprehensive text and pictures, the
Craftint catalog is in many respects a graphic arts
handbook. A few of the many new items, listed
for the first time, are the Craftint-Conography Air-
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YOUNG INDIA'S ARTS AND CRAFTS

(Continued from page 116)

In the rural areas of India the agricultural population supplements its income from farming by means of cottage industries and handicrafts. As the adults are needed in the fields, this work is mostly carried on by the young folk. For their guidance there are small schools all over the country. Though very simple in their organization and informal in their instruction, these schools—which often bail down to casual sessions in the courtyard of the house of a helpful adult—are important centers of community life where the skill of the hand is passed on from generation to generation.

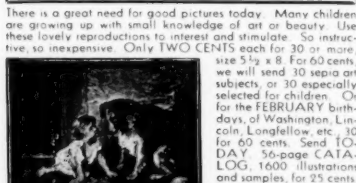
An enlightened development of this type of instruction needs mention. Trimbak Rao Yawalkar, now over eighty years old, has been running an art center in the village of Suvasra in Central India for the last several decades. The children of the village and, during holidays, children from the neighboring towns, work with him and pick up different handicrafts. To train the resourcefulness of the children the institution uses only cheap and waste material like clay, linseed oil, scrap metal, broken glass, natural earths, and pigments. No fees are charged. The toys, decorative ware, and useful utensils made from papier-mâché, terra cotta, fused glass, and porcelain have won for this institution plenty of public support.

The general run of schools, unfortunately, has no provision for art instruction, beyond a few periods devoted to drawing. But the whole system of education in the country is in a state of transition and the numerous Montessori schools that have come up all over lay special emphasis on child art. Art lessons are compulsory in public schools, where they start with the earliest age groups. Interesting stories are narrated to children of four and five years and they are encouraged to draw any scene from the narrative, direct with colors and brush. The habit of spontaneous expression thus built up is steadied later by lessons in drawing from life, which begin at the age of seven. The same method is adopted in clay modeling. The children learn to handle the medium freely by modeling anything they like at first. Later they are given specific tasks.

The Arts Schools are the most advanced institutions for art training in India. Admission is usually open to students who have matriculated, and the minimum age for this exam is 16. The Government School of Arts at Calcutta teaches only fine and commercial arts. All the other institutions—at Bombay, Madras, Lucknow, etc.—are schools for both arts and crafts. The curriculum includes painting, clay modeling, sculpture, ivory and wood carving, silver and gold smithy, lacquer work, pottery, basket weaving from cane, screw pine, and other fibres, and carpet making. The course usually lasts for five years.

Lastly, there are institutions like the Model Art Institute, Bombay, meant for people who are interested in art but can practice it only during their leisure hours. Young people who branch off early into specialized education for careers, like engineering, medicine, etc., or take up jobs find institutions like this very helpful.

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BOOK REVIEWS

(Continued from Cover 2)

Art for Young America by Nicholas, Trilling, Lee, and Stephan. Chas. A. Bennett Co., Peoria, Illinois. 292 pages. Size, 6 by 6 inches. Price, \$3.20. Revised Edition.

This new edition of an established text, incorporates a total revision of the section on art in the home, expanding it by sixteen pages and completely rewriting and reillustrating it. Throughout the book, many illustrations have been added and new photos substituted. In addition, the activities at the ends of the chapters have been rewritten to conform with the latest theories in art education.

As in the previous edition this book combines three phases of art: creative activity, appreciation, and the use of art knowledge in understanding and using art in daily living.

Graphis Annual of International Advertising Art, 1952-53. Pellegrini & Cudahy, New York City. 220 pages. Size, 9 by 12 inches. Price, \$12.50.

This book is of special interest to schools of commercial art, designers and libraries. It presents the best in advertising and graphic arts, culled by the editors of GRAPHIS magazine from more than 10,000 entries assembled from throughout the world. There are a total of 753 superb illustrations in this first annual edition—34 in color—covering published work in the following subjects: Magazine and Newspaper Advertising; Booklets and Direct Mail; Book Jackets; Magazine Covers; Record Album Covers; Trademarks; Letterheads; Packaging; Calendars; Christmas and Greeting Cards; Menus; and a Section on Television. The cream of European work is carefully presented, showing every aspect of what is being done there. All text is in English, French and German and the book includes an index of artists, advertising agencies, and the advertisers whose work is shown.

Color Fundamentals by Maitland Graves. McGraw-Hill Book Co., New York City. 206 pages. Size, 7 1/4 by 10 inches. Price, \$10.00.

This book has a great deal to offer those interested in the study of color—from the practical as well as theoretical point of view. Its purpose is to give the reader an over-all understanding of color and to use color effectively. These objectives are achieved in direct and logical fashion by presenting the five principal aspects of color and their relationship to each other.

In addition, a master paint mixture guide demonstrates how to mix and match any colorant quickly. Simple charts show how to plan thousands of interesting and unified color schemes. Many questions and exercises, presenting specific detailed problems in the practical and aesthetic use of color are included. Also covered is the Munsell System, which deals with the psychological specification of the artist's paints in terms of the three visual aspects of color sensation: hue, value, and chroma.

Prejudice is a great timesaver. It enables us to form opinions without bothering to get the facts.

School Arts, January 1953

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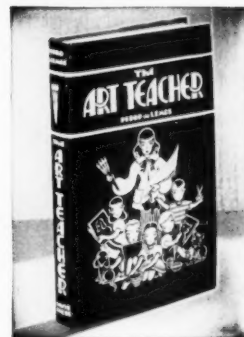
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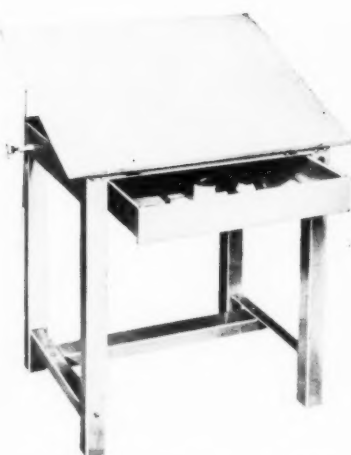
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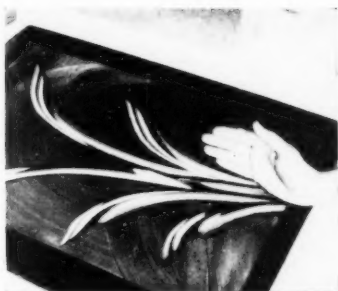
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